

JANUARY 1954

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TEACHER'S ROOM

Vol. 7

No. 1

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Art
Education

ART EDUCATION

THE JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION

VOLUME 7—NO.1

JANUARY 1954

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Business Office: State Teachers College, Kutztown, Pennsylvania. Published eight times a year: October, November, December, January, February, March, May and June by THE NATIONAL ART EDUCATION ASSOCIATION. Subscription to non-members \$2.00 a year. Entered as Second Class Matter, February 14, 1948, at the Post Office, Kutztown, Pennsylvania, under Act of March 3, 1879.

OPINIONS EXPRESSED IN SIGNED ARTICLES ARE THOSE OF THE WRITERS AND NOT NECESSARILY THOSE OF THE NATIONAL ART EDUCATION ASSOCIATION.

COVER DESIGN—JAMES ROBISON

The Goal

There is a Mountain.

It is beautiful, and my friend's desire to climb it
is great.

I share his feelings about it because I have
climbed it.

I want to climb it with him.

We get the ropes, the pick, the cleated shoes,
warm clothing and food to eat.

We examine them, and test them.

We start to climb.

We look at the valley as we go higher and
higher.

We admire the mountain flowers as we climb.

He gets tired, and we rest.

There is a large crevasse which we must cross:
and too, a sheer wall of rock with only small
ledges for footing which we must climb.

We use the rope and the pick.

He tries different ways of crossing as I watch
for dangers and caution him.

I encourage him when he is discouraged.

We want to reach the top because he wants to
reach it.

We arrive, and are stunned by the beauty of
other mountains.

Which we now see from this vantage point.

We both feel satisfaction and pleasure from the
accomplishment, but those other mountains
stay in our minds.

WOODFORD JOHNSON

Art Teacher

Silver City, New Mexico

Courtesy of Marion Quin Dix, Pres. NAEA

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REGIMENTED ART

In the United States today there appears to be a trend towards regimentation of thought as well as of action. Some of this conformity is self-imposed. It represents a natural pendulum swing back from the age of "rugged individualism." Much of it is the result of mass production and mass communication. Some of it stems from confusion and fear and the longing for security through acceptance of common beliefs and behavior patterns. Whatever the cause, regimentation in the realm of ideas is a threat to democracy.

Our concern as art educators is primarily with a subtle, seemingly innocuous, regimentation of children's leisure through the kind of dictated controls that dull imagination and thwart initiative. I refer to the increasing regimentation in what we art educators rightly feel is our field, the field of creative expression through form and color. I refer to the step-by-step dictation of what should be a rich exploratory experience resulting in a distinctly personal product, —whether the regimentation originates in the classroom, the department store, or on television.

The classroom teacher who encircles her room with thirty-six identical witches or turkeys is guilty of such regimentation; the TV program that admonishes children to follow the demonstrator in drawing meaningless, insensitive stereotypes, which will always stand between the child and his personal interpretation, is guilty; the producers of elaborate, product-centered art kits are equally guilty. And their number is increasing.

In contrast to the many fine challenging building toys for children today, there are packaged kits for assembling; molds for forming clay figures; figurines to color; numbered canvases to paint. Painting has lost that fine thrill of discovery and become a complicated code to unravel, with uniform results guaranteed to all faithful code-followers.

And we who place such high value on the creative experience, what can we do to protect our children from this subtle regimentation of their art activities, that is robbing them of enriching experiences and destroying faith in the individuality, the uniqueness of the product? A regimented public taste develops a consumer atmosphere in which the creative individual cannot exist.

Art education must offer a strong antidote to the insidious poison of regimented leisure art activities. We must first clear our own consciences as to the freedom from dictation in its many guises in our school art programs. We must patiently but firmly explain our stand on other forms of regimented art experiences, whether "tricks" described in publications, manufactured wonder kits, or ingratiating TV programs which contradict all the values we hold for art education.

Only as we in our own communities check this creeping regimentation of children's creative powers, can art education help combat the regimentation of ideas which today threatens our democracy.

MARY ADELINE McKIBBIN,
Pres., Eastern Arts Association

A REPORT ON ART EDUCATION FOR THE ELEMENTARY SCHOOLS

REID HASTIE

Assoc. Prof. of Art Education
University of Minnesota

The central problem confronting the elementary schools is not so much how to increase the supply of teachers and new buildings but rather, in the face of these difficulties, how to maintain and improve standards of educational practice in all areas of the curriculum. During the past twenty years, art education has become an important part of the child's school experience and a vital area in the preparation program for the elementary teacher. Since no comprehensive survey had been made since 1914, it became imperative that we examine current programs and report on the status of art education for the elementary schools. For this reason, a research study, "Survey of Best Practices in Art Education for the Elementary Schools and in Preparation Programs for Elementary Teachers,"* was undertaken during the school year 1952-53.

This study proceeded from the assumption that the program for teacher education is, in the final analysis, closely related to the ongoing program in art in our elementary schools and to the art competencies needed by teachers responsible for this program. On this basis it was possible to collect data simultaneously on features of the school art program and of teacher preparation.

With this in mind a broad cooperative base was established to collect information from three interested groups: (a) the teachers of art in the classroom, (b) the supervisors of art (including

directors, consultants, and coordinators), and (c) the individuals responsible for art in the teacher education institutions which prepare elementary teachers. Membership in the three study groups was restricted by criteria which tended to isolate a sample that would give a picture of better than average performance in art education as it relates to the elementary schools. Thus, the results of the investigation cannot be construed as an indication of all the patterns which exist but should be considered an insight into good art education in our elementary schools.

Any comprehensive investigation which covers such a large population, widely distributed geographically, has certain acknowledged limitations. There is no doubt a discrepancy between stated opinions of desirable practices and actual practices which exist in any given educational unit. A small number of responses reflects a desire to report what is expected in order to present situations in a favorable light. Every effort was made to encourage responses based on current practices and past experiences and to give assurances that there were no right or wrong answers which would make a case for any particular point of view. The questionnaire method used in the survey and the large number of items in the questionnaire have some inherent limitations. To improve the value level of returns with this instrument, special care was taken to support each item and to be as objective as possible in the selection of items. The number of preliminary tryouts for corrections of the questionnaire form was increased to make it as satisfactory as possible before using it with the three study groups.

The number of individuals in each of the study groups is small in comparison to each total population. This is especially true for the group of classroom art teachers. However, 92 per cent of the art educators originally selected as members of the study groups contributed usable data to the investigation. The method employed for the analysis of the data received from the above sources was consistent with newer techniques available from the field of educational statistics.

This brief report will concentrate mainly on conclusions which more directly affect art education in the elementary schools. References to

*This study was conducted in cooperation with the Bureau of Educational Research at the University of Minnesota and the Division of Elementary Education at the University of Pittsburgh.

teacher education will be omitted from this discussion. Information in answer to the following questions is included:

1. What are the expected outcomes of art education in the elementary schools?
2. What art activities are most effective in meeting these objectives?
3. What methods of selecting and organizing art activities are most satisfactory?
4. What art media are most important for meeting the objectives of the program?

It is evident from the findings of this study that there is substantial agreement among college art teachers, art supervisors, and classroom teachers regarding best practices in teacher preparation programs and art programs in the elementary schools. Only on a few minor details is there a significant difference between these groups. This conclusion is in direct contrast to the popular belief that these study groups are each a part of distinctly separate populations which have little in common.

Although we are aware of the lag of actual classroom practice as contrasted to stated educational beliefs, it is still important to identify the expected outcomes of any art education program. From the data it is possible to state conclusively that the art program for the elementary school child should be organized: (a) to offer opportunities for creative self-expression, (b) to aid in the development of adjusted, well-integrated personalities, (c) to create an interest in and an awareness of art that exists in pupils' surroundings, and (d) to relate art work to the lives of the pupils. This represents a major shift in emphasis during the past twenty years. Art as a means of developing adjusted, well-integrated personalities is of recent origin. The other three aims, although considered at an earlier period, have now achieved a position of prime importance. Two of the highly-esteemed objectives of past art education were the development of special talent and the assimilation of facts and principles in the field of art. That these are now considered of minor importance is indicative of a major change in philosophy away from art for the special few with an insistence on subject matter per se. Between these two extremes

are objectives which offer the child an opportunity to develop; (a) wholesome attitudes toward the field of art, (b) abilities sufficient for the solution of art problems of child life, (c) worthy use of leisure time, and (d) simple standards of evaluation.

A comprehensive list of 66 basic art activities in the elementary schools was established by a thorough analysis of 38 recently published (1948-52) curriculum guides. With the assistance of the respondents it was possible to discriminate between one activity and another in terms of its importance as a means of meeting the objectives of an elementary art program. Art educators are in agreement in both their selection of experiences and in the degree of importance they assign to a particular experience. For 87 per cent of the 66 proposed activities there was no significant difference between study groups.

In general, the available information indicates a definite emphasis on a balanced program of art activities to insure versatility and a higher level of child interest rather than a dependence on a limited number of experiences for specialized strength in one or two areas. Evidence points to a stress on activities that permit a more flexible, exploratory approach rather than prescription of activities that are more limiting and that need to be forced to get range or variety of individual student expression. There is some indication that classroom teachers tend to emphasize those experiences that represent "status quo", a familiar part of classroom usage.

Essential two-dimensional art activities for children in the elementary schools include: (a) making murals, (b) studying and using color, (c) working with simple print processes, block prints, and stencil, and (d) experimenting with ways of representing space. Following in order of importance are making box movies and posters, working with crayon "etching" or crayon scratching techniques, and doing specific lettering projects and lessons on figure drawing. Making lantern slides, studying and using perspective, using silk screen processes, and working with photography are considered relatively unimportant. Such experiences as making working plans and drawings, working with mimeographed or

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GRADING AND MARKING IN ART*

JOHN E. COURTNEY

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AN INTRODUCTION

In the arts where emphasis is placed upon creativity and individual expression, evaluation presents a problem of deep concern to the educator. Here he has to consider many factors, both within and without the student, which can operate at all times to influence the flow of creative expression, reducing to uncertainty his judgments of individuals' capacities and their achievements in a particular situation. The educator is also aware of the difficulties in measuring individual growth and development resulting from the usual type of public school art experiences which are scheduled to "happen" within a forty minute period twice a week or some such specified time.

Despite such difficulties, it is a general educational policy today to evaluate art work, as well as students' developmental progress, in terms of grades and marks. This results in a program of evaluation which usually emphasizes the judging of the quality of work done by a student at regular intervals during a school year. In the main, the method used for judging the work is one devised by the teacher to satisfy, as well as possible, those factors which he considers are involved in the situation. Not all educators agree with this general policy of giving grades and marks at the elementary and secondary school levels. In fact, opinion is widely divergent upon the subject. There are some who feel strongly that grades and marks can have harmful effects upon the lives of students and should therefore be done away with.

No attempt will be made here to discuss the relative merits of the various points of view for

and against grades and marks because regardless of how one feels about them, most teachers are required, at the secondary level, to use them in recording the progress of their students—even in art. The discussion here concerns the writer's findings in a recent study on art education which relate to grading and marking in the evaluation process, and which will be of interest to the teacher of art. In gathering material on the question, I utilized a technique which has only recently been developed as a means of securing educational information.

THIS IS THE STORY

By means of an informal discussion technique, I interviewed twenty groups of secondary school adolescents (70 girls and 57 boys) from thirteen different schools and agencies in the New York metropolitan area, which included students whose backgrounds and art interests showed wide variance. The groups discussed at length various aspects of their art experiences and, generally speaking, their comments were enlightening and challenging; at times, they were deeply stirring. I have drawn generously from their statements in order to show how these secondary school students feel about grading and marking in art. In quoting a student, his given name only will be used. The school or agency from which he came will not, of course, be indicated.

The students were generally aware of difficulties which they felt must face the evaluator when arriving at grades. Chief among these

*Based upon comments of secondary school students from a study by Dr. John E. Courtney.

were the uncertainties connected with the problem of determining when, and to what extent, an individual had actually produced work of which he was capable. They understood that the capacities of individuals varied with respect to working on different activities and while some might work diligently at all times, their efforts might not always show in the results. Some students, they said, could express themselves quickly and easily in art, while others had to work hard to express their ideas in a satisfactory manner. In the following statement, Colby, a ninth grade boy, illustrates this general concern—that teachers may not always know when their students are working to the best of their ability.

Inter. How do you feel about marks on the work that you do?

Colby. Well, it's hard in art because everybody has a different ability, and it's hard for the teacher to mark on what they've done, whether they've worked hard all the time and accomplished nothing, or just sit around for a few days and get something out of it. Some people can work hard and get a thing as good as somebody that doesn't work so hard and get something . . . I just couldn't explain marks.

For the most part, these boys and girls expressed a desire to know when their work was satisfactory. This desire was consistent with another in which they indicated that although they worked chiefly to please themselves, it was important that they know other persons liked their work. They did not always feel, however, that a grade or a mark was the best means of conveying this information to them. Some suggested that only unsatisfactory work need be reported. Lee, an eighth grade boy, expressing the general opinion of the students, thinks art work cannot be evaluated in terms of a **specific** mark.

Lee. Well, I think that all works you couldn't mark by grades—eighty-five or ninety, because they're so different from each other; you could just say they were fairly good or they were excellent. I don't think you can mark all of them exactly as to grades.

This statement seems to imply that some symbol indicating a broad scope or level of attainment such as "very good", or "excellent" would be acceptable to these boys and girls. It is interesting that this idea should be expressed since, at the present time, the letter grades are used quite commonly to symbolize "average", "good", "excellent" etc. Is it possible that the numerical

value of these letters is too often emphasized giving the students the impression that the number is, after all, the important mark? It is not unusual, for instance, for teachers to give a mark of "B" on a pupil's report card, and yet choose a number from 85-94 and record it on the report in the principal's office. Such practice, while meaningful to the administration, leaves the student uncertain as to just where he stands.

Norma, an eighth grade girl, expresses quite clearly the attitude of most of these students with regard to grades and marks, their common need for them, and their concern as to how a teacher arrives at them.

Norma. I feel that marks are important. You want to know how you are doing, and if you can improve, but it's hard to give a mark in art. The really important thing is what you've gotten out of it yourself, and actually how does the teacher know?

It is not necessarily implied here that a teacher **cannot** know how much personal benefit or enjoyment a student receives from an art experience, but rather, the general concern of the student again—just **how** does the teacher know? They might almost ask what mysterious divining power has the teacher that he is able to make these judgments.

The boys and girls quite generally said that they could understand grading in subjects where everyone was expected to learn certain specific facts. In art, however, where feelings and emotions play an important part, they could not understand how the teacher could grade accurately, and the inference in many cases was that he could not. The following comments by eighth grade students illustrate the common attitude with regard to receiving grades and marks in art as compared to other subjects offered in the curriculum:

Gail. Well, I think that in English you have something definite to learn and in art you have your feeling; I mean in English you have something, and you have to learn it, and you have to be tested on it. There's really something there that you can grasp. But in art, it can be entirely different. I mean, on certain days you can express entirely different things.

Edith. I wish they wouldn't give actual marks in art classes, even though I know that some people are more talented than others. In an algebra class, for instance, you can test the children on the facts, and you really know how much of the class they've absorbed.

One of the very few students to state definitely that art work should not be marked was Miriam, a girl in the twelfth grade. Her statement projects a type of independence not often demonstrated among these secondary school students. It shows too, the trust which pupils place in a teacher, particularly in the area of the arts.

Miriam. I think that your art work, or whatever you do, is finished when you get the same feeling from looking at it, or from holding it, that you do from your original idea. And that's why you really can't be marked on what you do, because it's what was in your mind that you're trying to recapture, and not how the teacher feels about it. I also feel that if by any chance you do change your work, it is more or less out of respect for someone—to show them that you think enough of what they say to do something about it.

Richard, an eighth grade boy, gives the impression that marks serve a rather unique purpose for him. They direct him in the calibre and type of work in which he should continue. His view regarding the grade as an indication of the teacher's personal like or dislike of his work was inferred by others but seldom expressed in just such a manner. Richard seems to consider a grade as a form of encouragement.

Inter. You didn't tell me what you thought about getting a grade on your art work. Does that bother you?

Richard. In a way—in a way it does bother me, because then you know if you get a six on it, you know the teacher didn't really like it, but she's not exactly mad. If you get a nine on it, you know that she's glad that you were doing this work, and she wants you to continue on it . . . with little children I think art work shouldn't be graded; I think they should just do what they want, and maybe even break the crayons on it—as long as they know what they're doing. Teen-age children, and the children that are just going into high school, or graduating from junior high, I think they should get a grade so they'll know that the teacher wants them to do more.

There was unmistakable feeling among many of the students that grades and marks, as they were familiar with them in art, were not always fairly administered. This feeling no doubt stemmed largely from the fact that the students failed to see, as indicated in their comments, how teachers knew when they had done their best, or that a piece of work was worthy of an exact mark. There was some doubt as to how grades could be fair when the students were aware of existing differences between teacher-standards in grading and pupil-standards in execution. The differences in individual tastes were

discussed as being involved in the process of grading, just as in that of judging art work. Carolyn, a girl from the ninth grade, points this issue up more forcefully in the following statement than did any of the other boys and girls.

Carolyn. . . . someone may feel differently about a certain subject, and maybe the teacher can't see that viewpoint. That's why I think marks are unfair, even though they are given in all the schools. I don't think they can really mark in art—a piece of work, because your standards may be different from another person's, and you probably can't see what they're trying to do. They may be doing something great, while you really can't see it. An art teacher knows if you have talent or something like that, but still in all there's always that chance that she doesn't understand—maybe too far advanced or something like that. That's why I think marks are a dreadful holdback to anyone in an art class.

Consistent with the common view expressed throughout the discussions on evaluation, the majority of the students felt that grading and marking, in whatever form it took, should be considered on the basis of the individual; his capacity to express himself in a creative manner, the effort required of him to express himself satisfactorily, and the progress he showed in growth and development through art. The following comments represent this majority view as expressed time and time again by the group:

Barbara. (8th grade) . . . when a teacher looks at a painting, I don't think he should say, 'That's a good picture, I'll give that person a one.' I think he should, in a way, find out who the person is. The teacher should learn to know what ability each person has.

Felix. (7th grade) I think that the work should be graded on your progress, how you progressed from the lesson before.

Carol K. (9th grade) Well, in evaluating work, I've seen teachers sort of mark like on the curve it's called. It was done in our own art class. The first group gets up, and they do what they have to do, and she says, 'Well, that's good, but I can't mark it 'til I see someone else's.' Now if the second group shouldn't be as good, they'll probably get a *ninety*, and the second group could be worth about *eighty*, because she's marking according to somebody else, and not exactly on what is done.

Inter. How do you think the teacher should grade it?

Carol K. Just mark everything individually, and just forget what she's seen before.

THESE ARE THE FINDINGS:

The majority of the students who participated in the discussions on grading and marking art work admitted frankly that the process was one of mystery to them. They could not understand

how it was possible to arrive at an evaluation of art work which could be accurately stated in terms of a grade or mark. Their perplexity in this respect might be attributed, in part at least, to the emphasis which is placed upon individual creative expression in the art program. They pointed out that in art, individuals express their own ideas, feelings, and emotions, and that individual capacities for such creative expression vary, not only with respect to one another, but also with respect to one individual when working in different activities. They were puzzled to know, therefore, how an evaluator knew when a student had actually produced work of which he was capable. With such uncertainty and doubt in their own minds they inferred, and at times stated definitely, that marks were frequently unfair in art.

There seemed to be less doubt about grading and marking in other subjects offered in the curriculum such as English, algebra, and arithmetic. In art, they pointed out, the teacher was judging feelings, emotions, and what a student had gained from working in an activity. There was, moreover, considerable evidence that participants felt the teachers' standards for judging and personal tastes, which were different from their own, entered into the grading and marking of their work.

A few students showed by their comments that grades stimulated them to do their best work; a few recognized them as an evaluator's judgment of the value of work; and one boy felt they were to encourage more work of the same type or calibre. For the most part, the students indicated that grades and marks were to inform them of their standing in art—how well or how poorly they were getting along.

These boys and girls did not discuss the immediate effects of grades and marks as influencing their attitudes toward art, although a few of the participants referred to harmful effects which they could have. There were a number, also, who projected in their comments feelings of doubt, distrust, jealousy, and the like, which may or may not have resulted from grades which they had received.

Almost all of these students expressed the need for information in some form which would

indicate to them just how they were doing in their work. (Several said, however, that they did not think small children should be graded in art). As to the form in which this desired information should be presented, two suggestions were offered to substitute for grades and marks. These were: Only reports of unsatisfactory work need be given; and the use of such terms as good, very good, and excellent since all work cannot be exactly marked by letters or numbers in which very fine shades of distinction are made.

Nearly every student who discussed the topic either stated definitely or inferred that any form of grading and marking art work should be done on the basis of the individual's achievement. In making this point clear, some participants spoke of experiences in which they felt their work had been graded on a comparative basis; not compared just with work done by students in the same classroom, but also with work done in other classes and by children at other times. They felt that the teacher, when grading art work, should consider the abilities and capacities of each student, and the progress he showed in growth and development within his own limitations.

THIS IS NOT THE END:

The material presented here has not resolved the problems, but merely restated them in the words of young people who are accustomed to being on the receiving end, so to speak. Teachers of art have long been aware of the uncertainties attending the evaluation of their students' work in terms of specific marks. Nevertheless, marks are still with us. And students indicate that they desire **some form** of acknowledgment as to their progress and development. If teachers and students alike are aware of the shortcomings and mysteries surrounding the grading and marking of art work, is not the way clear for developing more meaningful programs of evaluation—programs based upon understanding?

Evaluation should be a continuing process, and a part of the learning experience with the mysteries clarified, **not** intensified. Does this not suggest then that teachers and students, working together, may arrive at the most satisfactory means of grading and marking the work in art?

FREEDOM AND RESTRAINT— THEIR USE IN ART EDUCATION

JACK BOOKBINDER

SPECIAL ASSISTANT, ART,
BOARD OF EDUCATION
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Freedom and restraint are, in themselves, neither good nor bad. Conditions and situations determine the need and value of each. Freedom can be as ruinous as restraint; restraint may prove as valuable as freedom. In the solution of any problems as in the whole process of living, the two co-exist, lending a measure of balance to decisions and actions. Education, because it seeks to assure the proper balance in decisions and actions, is properly concerned with the problem of freedom and restraint.

Decisions are made and actions take place, however, with goals in view. That is to say that educators can hold this view or that, on this and other issues, only in relation to the goals they set, and it is the change in outlook and purpose of education in our century that has brought the problem of freedom into focus.

When in the days of political subservience and economic restraint, a man "knew his place," his children were taught to take theirs; to fill, so to speak, his tightly fitting shoes. Education was permeated by restraint because man was the kind of animal that needed lots of it. The "good books" said so, the court said so, and history, it was argued, proved it.

When in the 19th century history came to be re-examined and science became of age, man began to emerge as an animal capable of being trusted to take care of himself. Two countries facing each other across the Atlantic had proved it politically even before the 19th century. A measure of freedom had come to be sought and won politically, economically, socially. Before



long books were saying quite different things about man and his children. The clamor was now for freedom—more and more of it, everywhere—even in the schools. As for old-time discipline and imposed restraint—a proud and vigorous contempt.

Now then, scholars will differ on how many thousands of years it has taken us to reach this level of maturity, such as it is, but no one has successfully challenged the proposition that political and cultural freedom are the highest manifestation of a people's maturity. The slow and costly steps by which we have gone from autocracy to democracy, the price of progress, however heavy, all represent progress toward freedom. That freedom can be and much too-often is, abused, in no way lessens its intrinsic worth.

The title for this brief statement, together with the foregoing assumptions, make it appropriate that we now state what we regard is the goal of art education, and what role freedom and restraint may play in its achievement.

Art education, in common with education in general, we take to have the following aim: To provide experiences whereby individuals can freely and fully develop their natural capacities toward intelligent behavior, emotional well-being and a sense of social responsibility. If we can agree on this the rest should follow. Such freedom, for students and teachers alike, which leads to the attainment of this objective is good, sound and justified. Those freedoms that confuse, bewilder and distort, inhibit or postpone the realization of our goal and are therefore unsound and indefensible.

Restraint too will find its justification on this

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N. A. E. A. COMMITTEE DIRECTORY—1953 to 1955

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Committee Appointments for NAEA—1953 to 1955

The recommendations for all of these appointments have been made individually by the council members of NAEA. In such a wide-spread organization such as ours, there are always many people who desire to work in certain areas and do not have this opportunity offered to them.

I would like to make a plea at this time that with the exception of the Editorial Committee and the Research Committee that anyone desiring to participate in the committee work of the organization, please send their names to me immediately and these committee names can be listed in another issue of the Journal.

It is important to get people working on committees that really have an interest in the work involved and we will greatly appreciate volunteers to the many committees of NAEA.

Marion Quin Dix, President
National Art Education Association

ANNOUNCEMENTS

A Memorial

To memorialize the late Sidney Vere Smith, whose unbounding interest in art education was reflected in his constant awareness to our problems, his Binney and Smith associates have presented the National Art Education Association with a check in the amount of \$2,500.00.

President Kitchel states that Mr. Smith was thoroughly aware of the importance of establishing a National Executive Secretary, with headquarters in Washington. The check will be earmarked for this purpose—"IN MEMORY OF SIDNEY VERE SMITH."

Necrology

The announcement of the death of Miss Belle Boas will sadden all of those who knew her. As a pioneer in the field Miss Boas devoted many years of unselfish service to the cause of art education.

Educated at the Rhode Island School of Design

in Providence and at Teachers College, Columbia University where she took the master's degree, Miss Boas was made chairman of the Art Department of Horace Mann School. She later became Professor of Fine Arts at Teachers College, Columbia University.

At the time of her death Miss Boas had just retired as educational director of the Baltimore Museum of Art where she had been since 1943.

She was author of "Art in the School" published in 1926 and editor of "Art Education Today" published at Teachers College.

The Army Crafts Program

A number of positions are available in the Army Crafts Program both overseas and at home. Salaries range from \$3410 to \$5060. Information concerning the program may be obtained by writing to:

Overseas Affairs Division
Office of Civilian Personnel
Office, Secretary of the Army,
Washington 25, D. C.

Annual Meeting of the College Art Association

The forty-second annual meeting of the College Art Association of America will meet concurrently with the Society of Architectural Historians in Philadelphia on January 28-30, 1954. Registration will be held at the Bellevue-Stratford Hotel and the Philadelphia Museum. The ARTIST AS TEACHER will be the subject of discussion on Friday morning with E. M. Benson, Victor D'Amico, Franz Klein and Benton Spruance listed as speakers.

Fellowships Available for High School Teachers

The Fund for the Advancement of Education is herewith announcing a program of fellowships for approximately 300 public secondary school teachers throughout the United States and its territories for the academic year 1954-55. This program is designed to permit the recipients to devote a year away from the classroom to ac-

tivities that will extend their liberal education, improve their teaching ability, and increase their effectiveness as a member of their school systems and communities.

It is the Fund's expectation that such an opportunity afforded to teachers of demonstrated ability will make a substantial contribution to the improvement of secondary teaching throughout this country.

The responsibility for designing the year's program rests primarily upon the candidate. Because this fellowship program is concerned primarily with the broadening of the individual, it is **not** designed to include those types of specialized activity in which the teacher has traditionally engaged during the summer months or during previous years away from the classroom, such as taking additional courses toward a graduate degree in a major subject or field in which the teacher has already had extensive training, or courses for credit in professional education.

In short, the teacher should plan the most stimulating year that he can conceive in behalf of his personal enrichment as a teacher.

The National Committee on High School Teacher Fellowships now believes that **all** teachers in public secondary school systems should have an opportunity to compete for these fellowships. At the same time, it recognizes that local school officials and citizens are best qualified to nominate teachers who can benefit most from this program. Accordingly, the superintendent of any secondary school district where one or more teachers desire to make application under this announcement is requested to appoint a local committee to nominate the most appropriate candidates from that district.

In rural areas where there are a number of local secondary school systems each serving a population of less than 2500 and each having its own superintendent, the combined area served by such systems within a county will be regarded as a "secondary school district" for the purpose of nominating candidates. In such cases, the county superintendent is requested to arrange for the appointment of the nominating committee. Each local committee should include one school administrator, one classroom teacher, and at least three lay citizens who are **not** em-

employees of the school system. Recommendations of improperly constituted committees will not be considered. The local committee may nominate the following number of candidates, depending upon the population (1950 census) of the secondary school district: for districts serving a population of 500,000 or more, six candidates; 100,000 to 500,000, four candidates; 50,000 to 100,000 two candidates; 2500 to 50,000, one candidate.

All classroom teachers in junior and senior high school who have the necessary qualifications may enter the local competition. Eligibility for a fellowship is limited to teachers 1) who have taught at least three years and have devoted at least half time to classroom teaching in each of the past three academic years, and 2) who will not be more than fifty years of age on April 15, 1954.

Forms for both individual applicants and for local nominating committees are being distributed to superintendents in all high school districts throughout the country. A limited number of additional forms may be obtained from the National Committee on High School Teacher Fellowships, 575 Madison Avenue, New York 22, New York.

Individual applicants should not apply to the Fund for the Advancement of Education but only to their superintendent of schools or local nominating committee.

The amount of the fellowship award will be generally equivalent to the regular salary the teacher would receive during the school year (excluding summer, night school, or other "extra" work), but no less than \$3,000, plus reasonable allotments for necessary transportation expenses or for tuition in case the teacher registers at an institution for additional work. Only costs of transportation within the continental limits of the United States may be covered by the grant, though a fellowship recipient is free to undertake foreign travel at his own expense.

The recommendations of the local committees should be mailed so as to reach the offices of the National Committee on High School Teacher Fellowships no later than March 1, 1954. Final announcement of all fellowship awards will be made on or about April 15, 1954.

STATE NEWS

News items from State Organizations should be submitted in the form they are to appear. They should reach the editorial office before the 25th of the month preceding publication. With the cooperation of the State Associations the Journal hopes to greatly expand the state news coverage.

Colorado—A bulletin, recently received from the Colorado State Art Association indicates a very active organization. Its four pages include such varied items as Exchanges with other state associations, Technical Tips, Philosophical Tips, Appreciation Tips, Bibliography, etc. John Lembach, University of Denver, is the editor.

Maine—The new Maine Art Education Association met in Lewiston, Maine late in October for the purposes of organization, of holding an election and a discussion of their problems in art education. Gwendolyn Elwell, Director of Art in Portland, was elected Chairman and reports a tremendous interest in the new association. Milliam Moisie of Mount Desert was elected Vice President; Mary Tibbetts of Portland as Secretary-treasurer.

New York—The New York State Art Teachers Association announces its convention for April 30 to May 1, Hotel Seneca, Rochester, New York. Because this meeting will take place in the world center for film manufacture and the manufacture of other visual equipment, "Art as Visual Communication" has been chosen as the theme. It will be a "Show and See" convention.

Southern California—The first issue of the ATASC, Art Teachers Association of Southern California News Letter was published in September. The association is off to a fine start with the announcement of a December 5th breakfast at which Charles Eames will speak about "New Approaches to Education."

Pennsylvania—The fifth annual Art Education Conference held at Kutztown State Teachers College, November 6, 7, used as its theme "Art Education, 1953, Major Problems and some Solutions."

PAEA affiliates with Eastern Arts Association. Following is a communication dated October 7, 1953 from Mary Adeline McKibbin, President of Eastern Arts Association to Dr. Mattil.

"No doubt by now you have been officially notified by the secretary of the Eastern Arts Association of the action of the Eastern Arts Council at our meeting of September 26 in New York City.

It gives me personally great pleasure to welcome the Pennsylvania Art Education Association to affiliation with the Eastern Arts Association. By working together, we should be able to greatly strengthen the cause of art education in our own communities and to add authority to the voice of art education nationally as expressed by the NAEA.

A recently completed gallery and workroom in the Pittsburgh Board of Education Administration building is especially designed to accommodate not only conferences but also the many in-service training activities of Pittsburgh art teachers. Cork covered wall spaces and well planned display cases permit easy installation of varying exhibits; suitable plumbing, storage space, and tables provide facilities for art teacher workshops; and equipment is available for visual aid prevues.

In Pittsburgh, invitations from the Art Section to primary self contained room teachers, kindergarten through grade three, to art workshops with materials resulted in 217 acceptances from teachers in 70 schools. The workshops were held after school and carried no credit or professional awards aside from the satisfaction gained by the teachers.

West Virginia—Kanawha County, West Virginia, schools are meeting the challenge of opportunities for improvement in art instruction by means of an "Art-In-Service Bureau" which consists of members of the Kanawha County Art Education Association who have volunteered to give demonstrations or hold participation sessions in schools for school faculties and community workers. An attractive folder pictures and lists with qualifications bureau members who are available for assistance in such diverse activities as knitting, paper sculpture, textile painting, paper mache, finger painting, freehand painting and drawing, weaving, simple metal crafts, hand puppets, water color, fashion drawing, marionettes, silk screen process, bulletin board displays, and the correlation of art with social studies and primary units.

FREEDOM AND RESTRAINT— THEIR USE IN ART EDUCATION

(Continued from Page 9)

basis. In the attainment of any objective, in the very act of expressing a thought or creating a work of art, reason exercises a check on emotion, reality holds in bounds the flight of fancy and imagination. Freedom unrestrained is chaos.

Restraint as here conceived implies an awareness and acceptance of necessary limits. It does not mean restrictions imposed without regard to the needs, rights and understanding of an individual.

For many years now, and in important places, freedom in education has been under attack. The reasons for this are many and some are honest. Much of the criticism devolves upon the

presumed recklessness and unrestraint of progressive education. To my knowledge progressive education, while proposing freedom, never advocated abandon or irresponsibility; nor, while cautioning against imposed restraint, did it condemn discipline.

Finally, because the field of our particular concern is art, it should be said that the story—and the glory—of art has been its successful fusion of reason and emotion, of fact and fancy, of restraint and freedom.

A REPORT ON ART EDUCATION FOR THE ELEMENTARY SCHOOLS

(Continued from Page 4)

ditto sheets, and doing projects involving scale drawing and the use of mechanical drawing tools are considered of very little importance in the elementary schools. Only in the cases of making box movies, working with crayon "etching" techniques, and studying and using perspective were there any significant differences between groups. In each instance the classroom teacher placed a higher value on the activity and the college teacher rated it low.

Essential three-dimensional art activities include: (a) sculpturing in clay, paper mache, and paper, (b) working on art problems related to schoolroom arrangement and the improvement of the appearance of the school building and its surrounding, and (c) making masks, puppets, pottery, and crafts objects from scrap material.

The group of three-dimensional design activities next in importance is: (a) making collages, wire sculpture, toys, mobiles, and decorations and ornaments for special events, (b) weaving

and decorating textiles, (c) designing and constructing stage sets, and (d) working with flower arrangements. Considered less valuable are: (a) solving problems related to community planning, (b) designing and making costumes, (c) constructing model houses, stores, etc., (d) carving in soap, wood, and plaster, (e) working on problems related to planning of landscape and gardens, (f) working with plastics, sculpture, and constructions, and (g) designing home interiors.

Sewing and embroidery, bookbinding, braiding, basketry, doing leatherwork, casting in plaster, making contour maps, and constructing and remodeling furniture are rated as relatively unimportant in the elementary schools.

Another group of art activities represented experiences primarily for securing, organizing, and presenting information. Essential activities of this type are preparing exhibits and displays, making bulletin board arrangements, and looking at and evaluating art objects. Making maps, charts, and graphs and reading plans and blueprints are not considered important.

The most effective method of selecting and organizing art activities is one based on a survey of pupil interests and of the art needs of the child and the community. This implies a carefully organized plan for collecting this information objectively rather than resorting to arm-chair guesswork. This statement, although not particularly a new one, does place art educators on record as supporting methods which parallel similar convictions of general elementary educators. The Owatonna Art Project (1933-1938) was founded on this type of study and provides, with suitable modification, an example of how this may be done.

The time-honored method of resorting to planning pupil art activities by holidays or special events is still an important device for classroom teachers. College teachers and art supervisors do not concur. Teacher workshop experiences rate very high as a foundation for planning pupil art activities. Art supervisors are inclined to place more value on the assistance they give to classroom teachers for selecting and organizing art activities than the recipients of this help. The least valuable methods employed to select and organize art activities are those which depend

upon competitions, suggestions from art "how to do it" type magazines, prescription by course of study, and information from local and state curriculum guides.

The section of this research which deals with the advisability of correlating art with other curricular activities merely confirms data in the literature of art education. More than 70 per cent of the art educators covered by the survey practice or advocate some form of correlated activities. Art is correlated with almost every subject and practically all activities in the elementary schools. The social studies field is most often chosen for correlation; language arts and music follow closely in preference. Correlation functions effectively when it grows naturally out of the child's interest at a time when he has a real understanding of the need and the interrelationships involved. The teacher and the child, not the subject matter as such, are the key elements.

Almost any art medium could have value to a particular elementary school child under a given set of conditions and with a particular method being employed. However, the aim here was to determine what media have the greatest potential in meeting the objectives of an elementary art program under the general conditions which exist in the classroom. A list of 35 basic art media was compiled after examination of curriculum guides, supply forms of school districts, and art supply catalogs. Apparently this represents an inclusive list from which to make choices in planning an art program for the elementary schools as only two additions were suggested by respondents.

The pattern of choice of art media confirms a point of view that combines large scale work, stress on color, and many opportunities for manipulative experiences with plastic materials. The art materials considered essential in order of importance are clay, opaque water color (tempera), colored paper, colored chalk and crayons. Although there is a significant difference between groups on the importance of crayons in the elementary schools, this difference does not change the position of the medium in relation to others. When separated from the other items listed, the wax crayon is rated higher by the classroom

teachers and lower by the college teachers. Perhaps this rating reflects the college teachers' attitude toward the classroom teacher who depends too much on the crayon to the exclusion of other media.

The next block of media is considered valuable for the elementary schools. These media in rank order are: cardboard and poster board, finger paint, paper mache, cloth, block printing materials, corrugated cardboard, weaving materials, and transparent water colors. The following as a unit are rated in the next category as less important. This group includes wood, sewing materials, plasticene, metal (foil, sheets, and wire), pencils, lantern slides, colored and black ink, soap, textile paint, raffia, plaster of paris, charcoal, and magazine or newspaper cut-outs.

Only five of the suggested materials may be classed as unimportant. These are leather, silk screen printing materials, plastics, photographic materials, and oil paint. The last four named media have had considerable success in experimental situations and in a few elementary classes, but as yet they are not too widely used.

Again it must be emphasized that this very brief report represents only a small fraction of the areas covered by the investigation. In many cases, details and the original data are more valuable to the reader. However, it is hoped that the art educator and those interested in the elementary schools may be able to apply the findings to the development of new programs and to the evaluation of existing practices for art in the elementary schools. The classroom teachers may benefit directly as many of his present practices are supported and a number of new opportunities are opened up for his exploration. The art director, supervisor, or consultant may find information which can be utilized in plans for evaluation of current programs, improvement of instruction through in-service training, development of curricular resource materials, and the selection and purchase of art supplies and equipment. The college teacher has now a broader and more objective picture of desirable experiences for the young child and can employ this as a reference in planning adequate art activities for the elementary school teacher.

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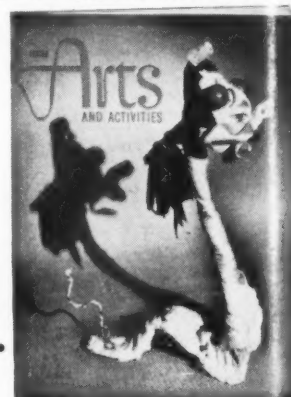
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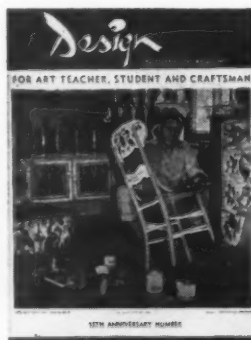
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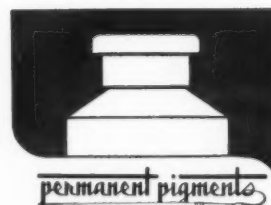
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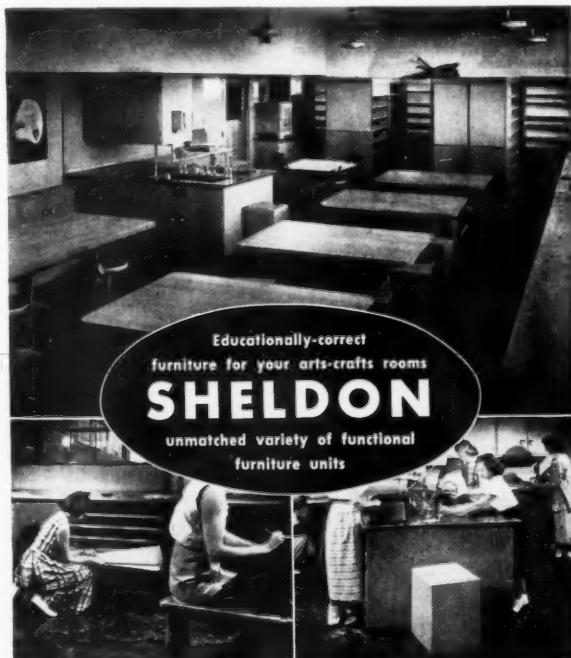
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